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Program Request Sheet

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For each program summarized on page one, submit: A Program Request Sheet, a program budget, and any supplementary materials you wish to attach. If you are requesting funds for more than one program, reproduce this page (either photocopied or typed) for each program.

1. Name of organization Experimental Television Center Ltd.Program title (as shown on page one) Operating Budget 1976-77Program priority number (as shown on page one) 1Name and telephone of person responsible for this program Ralph Hocking/Sherry Miller 607 723-9509Program starting date (as shown on page one) July 1, 1976 Ending date June 30, 1977Location (facility and address) Experimental Television Center 164 Court Street Binghamton NY

County(ies) in which services will be offered. If more than one, estimate the dollar amount of requested NYSCA funds to be used per county facility in Broome County; the center is
a state wide video facility.

2. Complete description of program or activity within this space.

Operating Budget: Experimental Television Center

The Experimental Television Center requests support from the Council to continue the several areas of activity in which we have been involved for the past several years. Each of these areas, although discussed separately, are all interrelated and interdependent activities within our total program.

1. operation of a video production facility for visiting videomakers
2. maintenance of existing video systems with modifications to equipment and the development of new systems which will be made available to artists at the Center
3. series of workshops and performances in video, audio and photography sponsored and supported by the Center
4. consultation with local, state and national organizations concerned with video as an art
5. expansion of the library service

Certain of these program areas will continue to function essentially unchanged; others will be altered because of new demands placed on the Center, changes in personnel and the reevaluation of the strengths and weaknesses of each program.

Each of these areas is discussed in greater detail in the Center's Statement which is attached.

Attachments: Statement
 itemized budget
 Schedule of activities 1975-76
 vitae
 supplementary materials

3. Attach a detailed program budget following the Budget Instructions in the Guidelines.

Enter from your attached budget: Cost of program \$ 76,093.34 Amount requested \$ 56,231.00
 (These figures should agree with those shown on page one.)

EXPERIMENTAL TELEVISION CENTER LTD.

164 COURT ST.

BINGHAMTON NEW YORK 13901

607-723-9509

Attachment

Program Request:

Operating Budget 1976-77

Statement

Studio Facility

The Center maintains a video production studio which is available to independent videomakers; residents of New York State are not charged for the use of these facilities. The production program is designed to encourage personal explorations of the art; all equipment is operated by the videomaker, and the Center's staff serves as technical and instructional resource for the visiting artists. The production facility operates seven days each week and the visiting videomaker is invited to schedule production time as he/she requires it. Many of the artists make use of the library facility during their visit and often participate in the classes and workshops which occur during his/her stay at the Center. This past year this program has continued to operate very successfully with the facility scheduled for approximately six weeks in advance. Videotapes produced by the artist are the property of the artist. The Center does not retain copies of works produced at the Center. Videotapes produced at the Center are shown by the artist in video festivals, at galleries, museums and educational institutions. A partial listing of exhibition locations is included in the attached Schedule; the Center does not have a complete listing of showings since the tapes are the property of the individual maker.

The present proposal requests funds to continue the operation of this production facility. Equipment currently available includes: a Paik/Abe Video Synthesizer with pin matrix, voltage controlled oscillator bank, Jones Keyers and a variable image sequencer; a Dave Jones Four Channel Colorizer with keyers, the development of which was supported by the Council on 1974-75; black and white and color studio cameras, several black and white special effects generators with keyers, recording decks, a basic audio mixing system, allied lighting equipment and a 64 point matrix switcher for multiple monitor display of tapes on color and black and white monitors and a video projector.

The maintenance of equipment was previously done by David Jones. Jones has also been instrumental in the development of several new video systems, among them the Jones colorizer, hard and soft edge keyers, sequential switcher, output amplifiers, a matrix switcher and a variety of modifications to existing equipment. The Center has directly benefited from these developments, and the resulting equipment and systems have all been made available to videomakers at the Center for the further exploration of video art. Jones now wants to concentrate his efforts on invention and no longer will be employed by the Center in the maintenance section of our program. The Center hopes to develop a new relationship with Jones and the company he has formed in Binghamton. The Video Innovations Projects by Jones suggests that the Center contract to Jones for the development of specific systems; this proposal is a part of the Center's total programs budget (see attachment, Page 8, Section III, F) since the video systems developed as a result of this proposal will be available to artists at the Center. The Center

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in the coming year will have no in-house major repair program; video repairs will be sent to outside organizations (budget item: Repairs, video). The Center requests funds for partial support of technical personnel to retain in-house an individual capable of daily maintenance and minor repairs.

Our budget for parts and equipment relate to two proposals both a part of the Center's total program budget (attachment, Page 8, Section III, F). Video Innovations by Dave Jones is discussed in detail in the program request sheet and needs no further elaboration. The equipment budget contains only equipment necessary to the successful completion of the computer interface to the video synthesizers. This project was submitted to the National Endowment for the Arts in July 1975 and was approved in March 1976. The Endowment will provide funds for personnel support and the electronic parts and supplies necessary in the construction of the interface. We are requesting funds from the Council for the purchase of a computer and the necessary allied systems to complete this project; the Endowment does not fund equipment purchase. This system, which is discussed further in the Computer Interface attachment, would provide an invaluable tool which would be available at the Center to visiting videomakers.

Ralph Hocking the Director of the Center is currently Acting Chairman of the Cinema Department, SUNY-Binghamton. The Center anticipates equipment support from the University in the coming year in the forms of 1/2" and 3/4" cassette recording decks and a film chain. Therefore, we have requested no additional equipment except that necessary for the Computer project.

As mentioned above, the full-time position of technician will not be necessary in the coming year; we are requesting funds for a part-time technical assistant who will also be available to assist videomakers in technical aspects of production. The clerical position is reduced to part-time; it is felt that the Center requires part-time secretarial assistance with the addition of a video instructor to strengthen the workshop programs as well as to assist the visiting videomakers.

Instruction Program

The Center offers a number of video workshops which are outlined in the Center's brochure; certain of these are also offered in cooperation with the Roberson Center for the Arts and Sciences specifically to schools in the local area. In the past year the Center has conducted several extended video workshops for students. These are designed to be extensive explorations of video art and include instruction in the operation of black and white and color video systems; they run approximately 10-15 weeks. We plan to continue this type of involvement next year. The Center has also conducted many one or two day workshops dealing with a variety of topics in video art for students, teachers and administrators from local school districts and from districts and universities throughout the State. We have had many positive responses from these and plan to continue to offer

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these both on a scheduled basis and upon request. Workshops have also been held for a variety of social agencies in Broome County; these primarily concern the uses of specific video equipment and systems which are commonly available to these organizations. The Center received support from the National Endowment for the Arts in 1975-76 for a series of events by Nam June Paik; these included tape showings, discussion and performance and were attended by the public. We also have an informal visiting artist series which seeks to involve visiting videomakers like Paik, Jean-Pierre Boyer, Ken Marsh, Gery Hill and others with students of video working at the Center. These events normally include tape showing and discussions of technical and aesthetic aspects of video as an art and the relationship of video to the other arts.

The Center would like to supplement these workshops with several other formal workshops beginning in the Fall 1976. A ten week workshop offered to the public would involve a basic introduction to video art and include black and white systems operation. A second ten week workshop would involve representatives from local arts organizations, such as the Lenox Quartet, Tri-Cities Opera, Civic Theater and artists from a variety of disciplines including painting, sculpture, music, cinema and poetry in an investigation of video art and possible integrations of video into other visual and performing arts mediums.

The Center also cooperates with the Cinema Department in courses offered at SUNY-Binghamton which involve video art: Basic Video Making, Advanced Video Making and an independent study in video. There is a growing alliance between the Cinema Department and the Center with many co-sponsored activities both within and outside of the classroom. This program will also be continued in the coming year.

In the area of photography, the Center sponsored two ten week sessions in beginning photography as an art, taught by Evangelos Dousmanis and supported by Special Programs. The program would be continued and expanded to include advanced photography in 1976-77 (please see Photography Program proposal for details).

The Center has two internship programs. The first invites students from other universities and colleges in the State to spend one or two semesters working at the Center for academic credit (please see brochure for further detail). In the second, the Center is the sponsoring community agency for an internship program through Off-Campus College, SUNY-Binghamton. This program provides academic credit for the completion of projects designed by the student and the sponsoring organization. Our program includes research topics in video art and the execution of video showings in the local area among other areas of involvement.

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Performances

The Center in the past year has increased its involvement with performance aspects of video art. We have been a supporting organization for a number of highly successful performances and exhibitions, among them 'The Dreme Style: Michael LV Butler and his Circle' presented at the Everson Museum March 5-April 11; the series of 'Synergism' performances at Anthology Film Archives, Woodstock Community Video, and several locations in Binghamton; 'Movements for Video, Dance and Music' at the Herbert F Johnson Museum in Ithaca on April 9-11 and to be presented at the Everson Museum on May 15-16; 'Marathon Dance' to be performed at the Everson Museum on May 21-22. In these performances the Center has provided a preparation and rehearsal space as well as the video equipment and systems integral to the works. Many of these performances also utilize equipment from other video centers throughout the State. The Center believes that it is important to continue to support these kinds of presentations. Many of the individuals working out of the Center are also very active participants in videotape festivals and tape showings; the Center also frequently contributes to these exhibitions a selected group of videotapes produced at the Center. In addition, the Center presents shows; we have an extensive video show planned for the Everson Museum in November 1976 which will include videotapes, installations and video sculpture as well as performances in several media which utilize video. The Center itself conducts many formal and informal events which include the viewing and discussion of tapes and the discussion of written analyses of video works. The Center would like to continue these involvements with video performances in the coming year.

Library

Our library facility includes over one hundred videotapes (please see attached listing) and numerous books and periodicals concerning video, film and photography. Basic topics include: video as art, history of the 'video movement', cinema studies involved with conceptual understandings of the moving image, studies of perception particularly visual and auditory, reproductions of articles written by film and video critics, an extensive bibliography of materials relating to film, video and photography, a listing of videotapes available from organizations throughout the country with emphasis on video art and a selection of basic electronics information. The library includes materials written by people working at the Center such as a basic manual of equipment operation; this will be supplemented in the near future by a book on the construction of a simple raster manipulation unit and a book dealing with technological concepts important to the artist working in video. We would like to expand our library by increasing the number and kinds of tapes already available to include more documentary and conceptual works and works produced on various image processing and synthesizing

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systems. We would also like to increase the books and periodicals available and to further research and catalogue materials to develop a more extensive bibliography of sources. The library is becoming an ever more important facility at the Center; it is important that it be further developed.

It is important to note that these activities are all interrelated aspects of our total program; each separate activity serves to strengthen the entire program.

Please see Schedule for listings of workshops and performances to date and the Supplementary materials.